



**EXCURSIE
LONDON
BAKSTEEN**

AetA / 7-10 juni 2023

PROJECTEN

Woensdag
07 juni

PROJECTEN

Bureaubezoek



Peter Barber Architects



Peter Barber Architects was established in 1989 in studios built by the practice on a canal side wharf in the East End of London. In 2002 the practice moved to a grade II listed Victorian print works which it has refurbished in King's Cross.

We are an award-winning design-orientated practice with numerous ground-breaking mixed-use and residential schemes, award-winning planning studies across the UK and individual buildings such as the Villa Anbar, twice short-listed for the international Aga Khan Award for Architecture.

In October 2001 the Practice's Donnybrook Urban Quarter won first prize in the Architecture Foundation's prestigious Innovations in Housing Competition. The project won a Housing Design Award, runner-up in Royal Academy Summer Exhibition, AIA Award and RIBA Award. It was also short-listed to the last 10 for the 2006 Stirling Prize and included in the exhibition of 50 of the most significant UK buildings of the last half century. A series of radical urban housing projects have followed which have variously won Housing Design Awards, RIBA Awards and AIA Awards.

Peter Barber Architects was UK Housing Architect of the year in 2007 and 2011 and won the Royal Academy Grand Award for Architecture in 2015. In 2016, the practise's Holmes Road Studios was the New London Architecture's Overall Building of the Year and in 2016 and 2017 were included in The Guardian's top 10 buildings (worldwide) for the year.

Masterplan Kings Cross



Allies and Morrison



Masterplan Kings Cross St Pancras Allies & Morrison

A work of urban repair

Once cut off from the city and long an undesirable address, King's Cross has over the last few years undergone a dramatic transformation. Its masterplan sets out a framework for incremental growth that is guiding the development of a distinctive range of uses from a new home for Central St Martins to a new HQ for Google. The project stitches a lost piece of London back into its fabric, bringing new life to one of the UK's most remarkable industrial heritage sites. Still in the process of becoming, it is already one of London's most sought-after places.

Context. Defined by two of the country's busiest train stations - King's Cross and St Pancras - the site for King's Cross had for many decades consisted of derelict railway yards and fragments from an earlier industrial heyday. It, and the surrounding area, experienced significant deprivation and had become a haven for drug dealers, prostitution and a rambunctious nightlife. Yet a hundred years earlier, in the nineteenth century, King's Cross was at the heart of Britain's booming industrial economy. In 1820, with the construction of Regent's Canal and then in 1854, the construction of King's Cross Station, the area became London's conduit to the industrialising cities of the north. Like iron shavings attracted to a powerful magnet, other buildings sprung up around the station: the Granary Building (1851), Great Northern Hotel (1854), the Coal Drops (1851-60), Gasworks (1860s), the German Gymnasium (1865) and the grand Gothic revival St Pancras Station (1866) and Midland Grand Hotel (1876). These all remain today; indeed, the retention of this industrial archaeology has been a key character of its twenty-first



century masterplan. With the decline of freight by rail and London's transition to a post-industrial economy, the area had fallen into decline by the late twentieth century. The first attempt at a comprehensive redevelopment, with a plan drawn up by Foster + Partners, had to be shelved due to the recession of the early 1990s. By 2000, developers Argent - on the back of the successful delivery of Brindley Place Birmingham - took on the role of developing the land between and directly north of the two train stations. This would subsidise the upgrade of St Pancras Station which was to be the new terminus of the Eurostar service from the continent. This is when we began to work drawing up a new masterplan with Popphyrus Associates.

Concept. The masterplan emerged from the intrinsic patterns and found identity of King's Cross. The site has two sides divided by the Regent's Canal: The southern side defined by the geometry of the two stations, with Pancras Square, a new public space at the heart and providing a focus for the majority of the office accommodation. This is also where the tallest buildings are clustered. Three routes - through Pancras Square, Pancras Road and King's Boulevard - lead north towards the canal. As one crosses the canal, the space opens up in front of the Granary, providing a dramatic new open space lined with restored historic buildings. Beyond this lies a further mix of largely newer buildings with multiple uses.

Across the development, there are to be fifty new buildings, thirty retained historic structures and buildings, twenty new routes and ten new public spaces, including five new London Squares. The alignment of streets is intentional to draw new development naturally into the structure of the surrounding city, with interfaces and adjacencies designed to be inviting, effectively blurring the edges of development. When complete, the project will deliver 280,000 sqm in new workspace; 47,000 sqm of retail, cafes, bars, restaurants and places for leisure; nearly 2,000 new homes; a new university; and a mix of educational, hotel and cultural places.

Coal Drops Yard

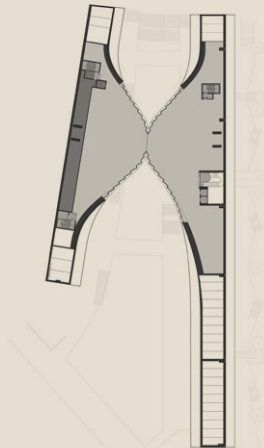
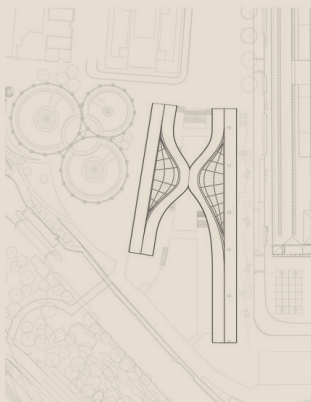
Heatherwick Studio / 2018



Long-time resident of King's Cross, the studio has reinvented two heritage rail buildings from the 1850s as a new shopping district with close to 60 units, fully opening up the site to the public for the first time. The project is the first major building completion in London for Heatherwick Studio and one of several large-scale developments in the capital that the studio is currently working on. These include a new major building for Google in King's Cross that is currently under construction and the transformation of Olympia London. In 2014, the studio was commissioned by King's Cross Central Limited Partnership to radically rethink the site.

The design extends the inner gabled roofs of the warehouses to link the two viaducts and define the yard, as well as creating fluid patterns of circulation. The flowing roofs, supported by an entirely new and highly technical freestanding structure interlaced within the heritage fabric, rise up and stretch towards each other until they touch. This forms an entirely new floating upper storey, a large covered outdoor space and a central focus for the entire site. The studio's design celebrates the specific texture and history of the Victorian industrial buildings while creating 100,000 sq ft of new retail area, as well as significant public space. The units vary in size (ranging from 160 sq ft, 1300 sq ft, 2500 sq ft to over 20,000 sq ft), accommodating a wide range of established and emerging brands, alongside new restaurants, bars and cafes. With entrances at both ends of the site and scattered along Stable Street, the yard will become a new permeable and distinctive public space, contributing to the wider transformation of King's Cross as a vibrant place to live, work, relax and study.

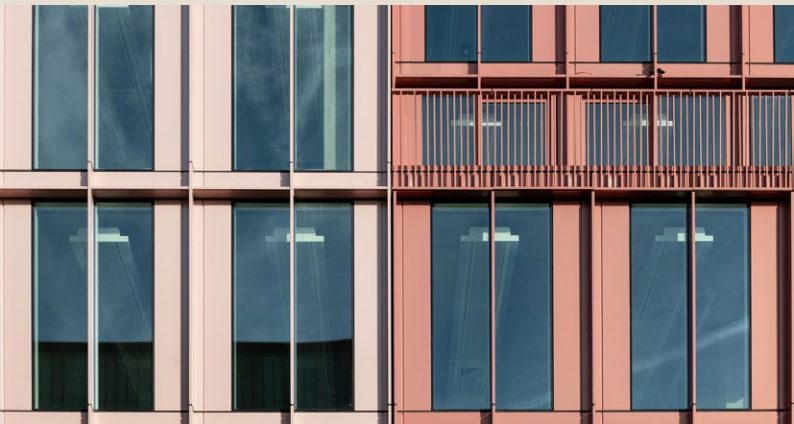
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R7

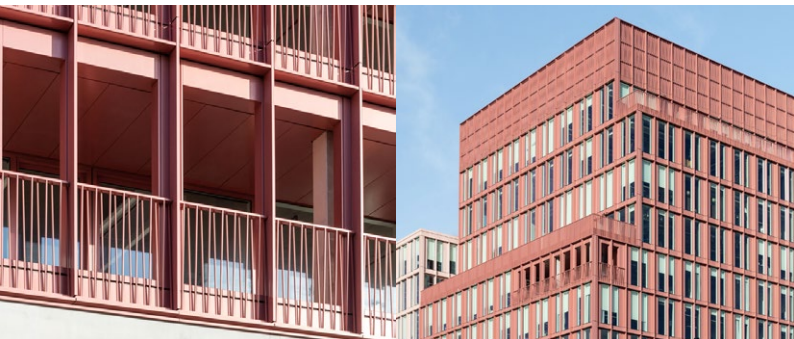


Duggan Morris + Company / 2018



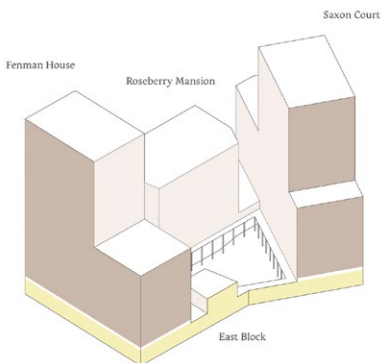
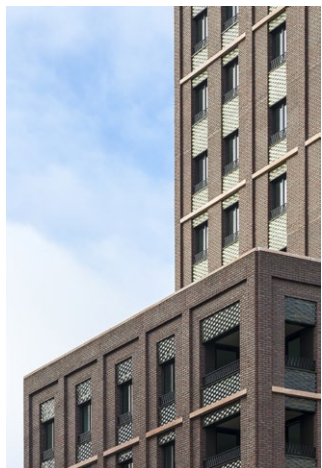
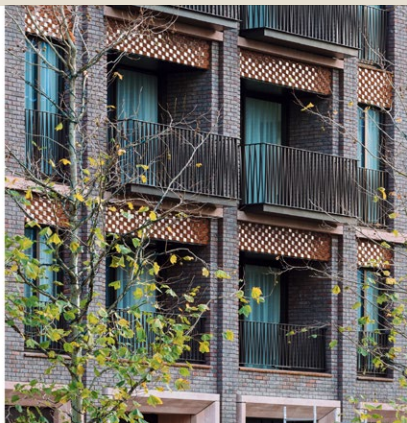
R7 is an 11-story-high building in the fast-developing area of King's Cross. It's a civic-minded, pink-enveloped office building, with a public lobby, cinema, restaurant and cocktail bar. With this rounded mix of uses, the architects have challenged the norm for offices and the ground floor experience is growing into a welcoming public foyer where one wants to spend time.

The two sides of the building rise to different heights, determined by the levels of adjacent Central Saint Martin's university building. The attempt to break down this massing through a series of setbacks and recesses creates south-facing terraces or gardens on each level, which benefit from views across the city. This sequence and laudable provision of outdoor spaces provide a sculptural interest and character to the building, often rare in corporate office buildings. The two distinct shades of satin pink to the metal finned facade aids to split the block into two, with one being grounded by an exposed concrete colonnade. Everything on this building feels bespoke and color matched to the 'pink' facade from the suspended lights in the colonnade to the paved flags on the terraces. The sincerity in the 'stripped back' internal finishes with the exposed concrete structure is a delightful contrast to the crisp exterior, also offering flexibility and minimizing abortive costs for tenant fit-outs. The architect's awareness to prioritize spend where it matters is evident in the design quality of the public spaces and amenities - money spent wisely. The building tackles the problem of evolving workspaces well, allowing flexible fit-outs particularly between floors with soft spots for connecting stairs and spaces.



R5 / Saxon Court

Maccreanor Lavington/ 2018



Victoria Hall

Stanton Williams / 2016

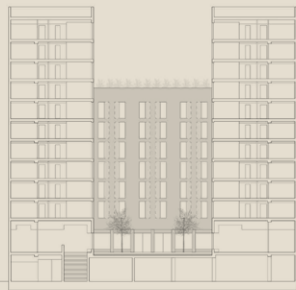
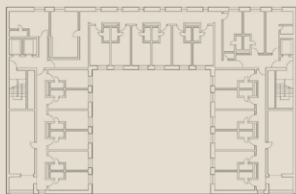
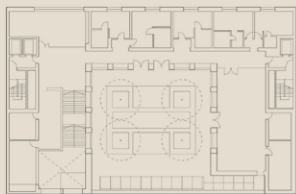
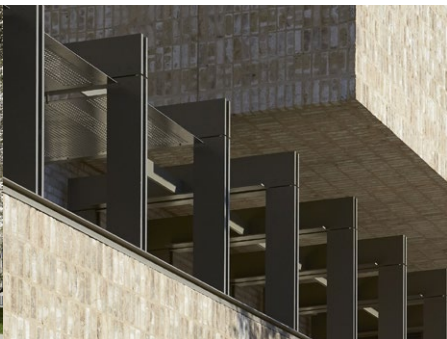


Designed by Stanton Williams, the Victoria Hall student residential building at King's Cross provides 198 bedrooms, predominantly for use by graduate students attending the Aga Khan University - Institute for the Study of Muslim Civilisations (AKU-ISMC) and the Institute for Ismaili Studies (IIS). The scheme has been developed by the King's Cross Central Limited Partnership on behalf of the Aga Khan Development Network, for whom it is the first of a planned series of buildings at the King's Cross site.

The design for this new residential building draws reference from the solidity of the adobe architecture of the Middle East and aims to provide a stimulating and collegiate environment for its students in the urban setting of King's Cross. The building has been conceived as a form carved from a single block, creating two 12-storey 'bookend' wings above a ground floor plinth, flanking a central south-facing eight storey element set back from the street.

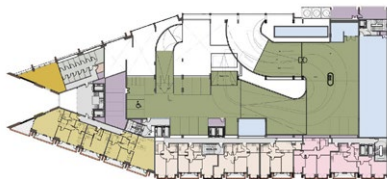
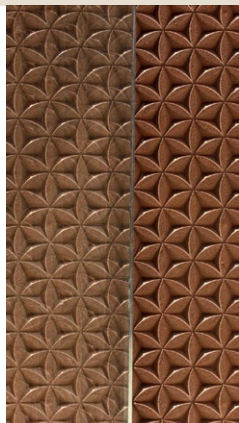
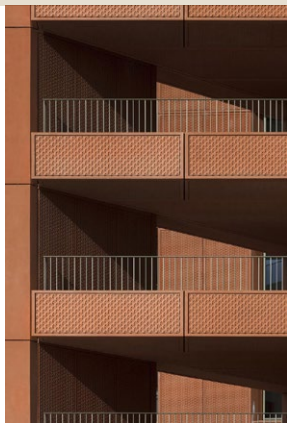
The primary building volume is expressed as a textured brick surface, with all recessed areas in contrasting lighter tones. In order to maintain the visual solidity of the form, light enters the building through both windows and hit and miss brickwork animating the interior living spaces with dappled light.

Central to the building's character are the two courtyard gardens on the first and eighth floors that have been designed with reference to Islamic gardens found in the Andalusia region of the south of Spain, and the courtyard gardens of Morocco. Lush planting, water features and high quality stonework form the generous open communal spaces that allow residents opportunities for recreation and social interaction.



Tapestry Building

Niall McLaughlin Architects



Second Floor Plan



Eighth Floor Plan



Gas Holders London

Wilkinson Eyre



One Pancrass Square

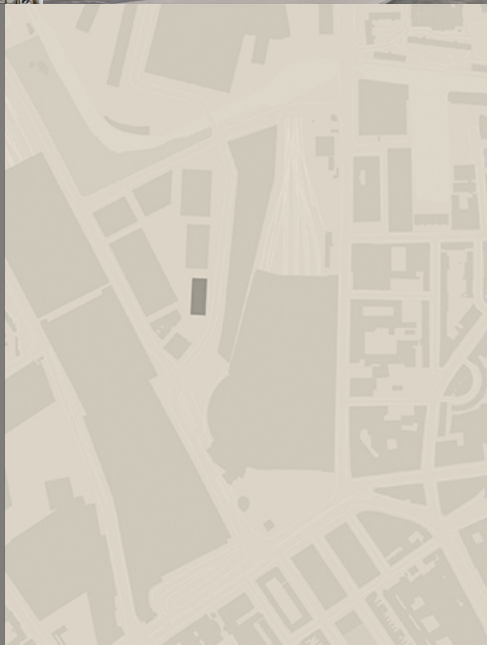
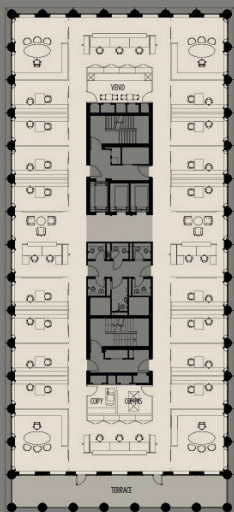
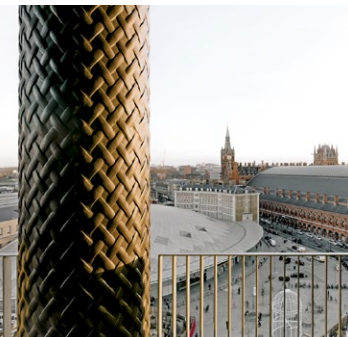


David Chipperfield Architects / 2013



London's King's Cross has seen a surge of redevelopment in recent years, the most iconic of which - John McAslan + Partner's new concourse for King's Cross Station - was completed last year. The area has also been defined by the new Central Saint Martin's campus, designed by Stirling Prize winner Stanton Williams, and Google's new London headquarters. Plans have now been unveiled for Gridiron (One St. Pancras Square), a 50,000 square foot office building nestled between St. Pancras International and King's Cross Stations, designed by David Chipperfield Architects and set for completion in the first half of 2014.

The design aesthetic is determined by 396 cast-iron clad columns, "the largest six metres in height and weighing some 2.2 tonnes." Cast by the Hargreaves Foundry, a 100 year old family business based in Yorkshire, the choice of materiality is by the borough's strong industrial heritage.



Google London HQ [under construction]

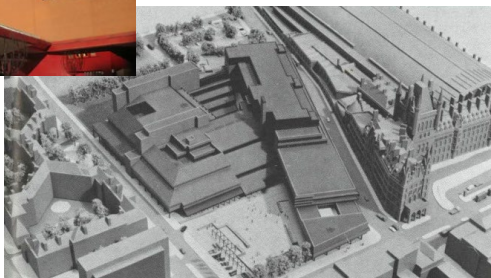


BIG + Heatherwick Studio



The British Library

Colin St John Wilson



Donderdag
08 juni

PROJECTEN

Royal College of Art

Herzog & de Meuron



Royal College of Art Herzog de Meuron 2020

The Royal College of Art campus in Battersea delivers a formula for education, research, and entrepreneurship that explores the creative possibilities at the intersection of science, the arts, and design. The project delivers 15,500 sqm of workshop, studio, and research space; it is composed of a ground floor base of workshops and manufacturing facilities supporting a low-rise 4-storey Studio Building along Howie Street, and a taller 8-storey Research Building prominently located along Parkgate Road. Howie Street will become the main thoroughfare for the combined RCA Battersea Campus.

Robust materiality. To support its role as an efficient and flexible container that can adapt to different modes of working, the materiality of the Battersea campus is simple and robust. The interiors are formed from a combination of concrete flat slabs supported on an 8 m grid of concrete filled steel tubes, with an exposed and adaptable services arrangement.

Connectivity and flexibility. The workshop is the nucleus of RCA activities. Workshop spaces are arranged as a series of interconnected volumes, over which the upper studio spaces span and overhang, and incorporate the entrances to the studio and research

spaces. The street level arrangement of volumes forms a passageway that connects the existing RCA buildings along Howie Street and allows for views through the site and large picture windows provide visual connections to the workshops. The overhanging volume of the studio levels above provide covered walkways and sheltered seating areas at street level, as well as balconies and terraces above.



Battersea Power Station



Wilkinson Eyre / 2022



Battersea Power Station Reconversion Wilkinson Eyre 2022

Text description provided by the architects.

The designs of new and restored features are consistent with and sympathetic to Sir Giles Gilbert Scott's masterpiece, with the chimneys and turbine halls remaining the dominant features of the building.

Retaining the Power Station's sense of scale and visual drama is key to the project and is achieved through features such as full-height voids behind the southern and northern entrances, a vast central atrium, and the unobstructed turbine halls which have become retail galleries.

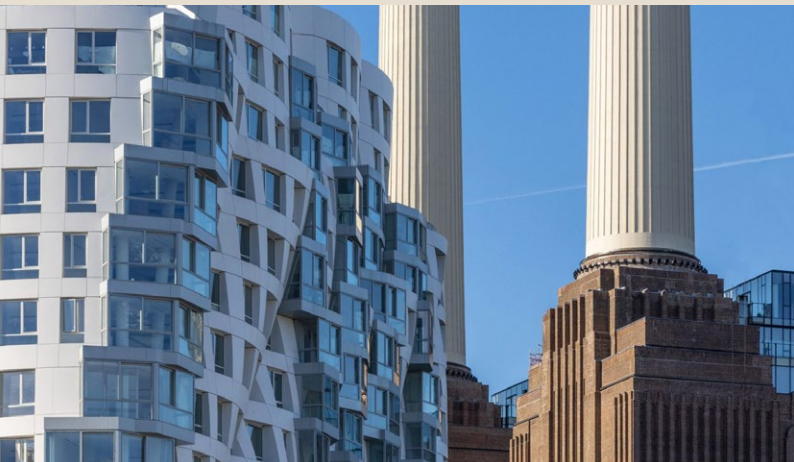
The architectural interventions respect the integrity of the historic landmark while creating new events spaces, shops, restaurants and cafés, large open-plan office spaces, and a series of Sky Villas positioned around rooftop garden squares above the Boiler House and Turbine Halls.

History. Originally designed in the 1930s by the UK's renowned architect, Sir Giles Gilbert Scott, Battersea Power Station historically provided one-fifth of London's electricity, supplying some of the capital's most recognizable landmarks including the Houses of Parliament and Buckingham Palace, before being decommissioned in 1983. It's best known for featuring on the cover of Pink Floyd's 1977 album *Animals*, on which it was photographed with the group's inflatable pig floating between the chimneys.

Housing Battersea Power Station



Frank Gehry / 2022



Frank Gehry Battersea Housing 2022

Rippled white facades punctured by large windows define the Prospect Place housing development that Pritzker Architecture Award-winning architect Frank Gehry has completed at Battersea Power Station in London. The scheme, which is the first housing project realised by the Canadian-American architect in the UK, contains two buildings with a total of over 300 homes. Gehry designed Prospect Place with his eponymous studio Gehry Partners as part of the regeneration of the iconic Giles Gilbert Scott-designed Battersea Power Station on the banks of the River Thames. Alongside the residences, it also comprises a mix of retail units and a private garden named Prospect Park.

According to Gehry, the goal for the development was for it to read independently while also framing and connecting to Battersea Power Station. "I love London," reflected Gehry. "It has culture, history and diversity and the buildings we have created at Battersea Power Station are designed to stand artfully on their own amongst all of that, whilst also framing an internationally recognised icon." "It is important we create social places for future generations and our goal from the start has been to create a neighbourhood that connects into the historic fabric of the city of London but also has its own identity and integrity," added Gehry.

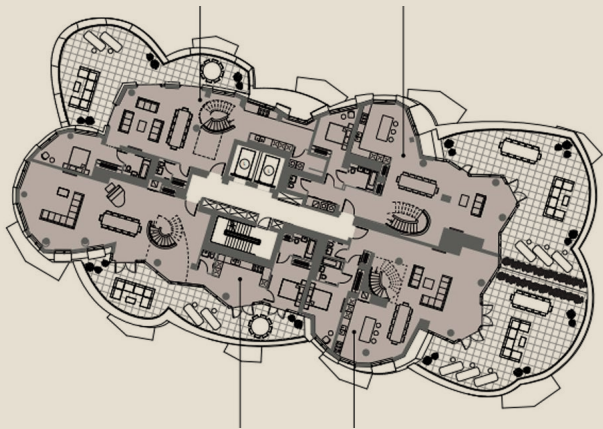
The opening of Prospect Place comes ahead of the opening of the revamped power station by WilkinsonEyre, which is expected to finish in September and will include a

glass lift within one of its chimneys. Within the two buildings are a total of 308 homes that vary in size, ranging from studio apartments and one-bed flats to four-bedroom townhouses and penthouses. Gehry Partners' design of each apartment also differs, meaning that no two homes are the same. However, each one has an open-plan layout, access to either a winter garden or terrace, and views over the city.



Externally the two buildings are distinguished by their sculptural white facades, which have a rippled effect and are punctuated by large windows. This creates a contrast with the uniform and industrial architecture of the adjacent power station, clearly distinguishing between old and new.

Inside, the apartments have been finished using two palettes named London and LA, developed by Gehry Partners. The London palette is made up of metallic finishes and rich in textures that are intended to offer an industrial look, while the LA version makes use of pale wooden finishes and a light colour scheme.



Mansion Block Hampstead

Sergisson Bates / 2022



Mansion Block Hampstead Sergisson Bates 2022

The development consists of 29 apartments over 6 storeys specifically designed to accommodate older residents who wish to live independently but as part of a community and share services and facilities.

Our proposal references the mansion blocks that characterise the Hampstead townscape and translates this building type into a contemporary form. Two interlocking villas break down the mass of the development and allow views through to the green space at the rear of the site. The facade is conceived as a series of projecting bays in round and chamfered forms, made from brick with precast concrete elements. Window openings reinforce the feeling of weight - deeper at the base of the building and almost flush at the top. The development offers a mix of unit sizes and room provisions. Apartments are designed to exceed Lifetime Homes' requirements and meet the design criteria for fully accessible housing. All apartments are dual aspect and have a winter garden/loggia that encourages year-long use. Interior layouts are conceived as a flexible series of rooms, allowing flexibility in use as the needs of the residents change and develop over time, including accommodating long-term care.



Hoxton House

David Chipperfield Architects / 2022



Hoxton House David Chipperfield Architects 2018

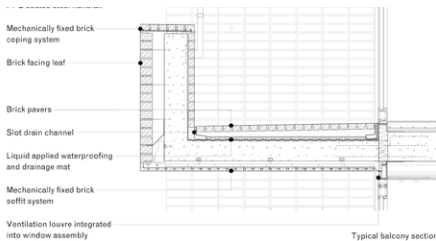
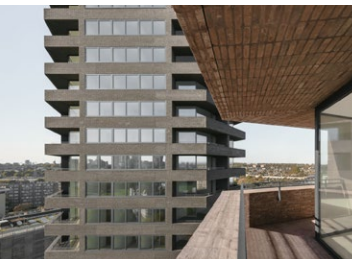
A new design approach was deemed appropriate for the prominent site facing Shoreditch Park, which was earmarked by Hackney Council for competition. Karakusevic Carson invited David Chipperfield Architects to collaborate on a new concept design and the two practices won the competition in 2012, drawing on their respective expertise. The collaboration continued through to completion and the result is a testament to both Karakusevic Carson's extensive experience in high quality housing design and David Chipperfield Architects' rigorous and explorative approach to architecture.

The design team worked closely with residents on the estate to establish the concept for the two buildings through workshops and community events. Hackney Council found a joint venture partner in Anthology to realise the project after detailed planning was achieved in 2014. The sale of the apartments will cross-subsidise the construction of new council homes across the rest of the estate. The two, hexagonal, brick-faced buildings are 16 and 20 storeys respectively and contain 198 apartments. Carefully positioned on an irregular plot, they create a landscaped space in between that acts as a gateway

between the wider estate and the park. Handmade bricks of a different colour and set in a stack bond are used on each tower.

A single brick type is used throughout; fired once to create the red on the eastern tower and fired twice for the blue/grey on the western one. The buildings are rotated in relation to one another to maximise daylight, views, and to minimise overlooking and loss of light to neighbouring new buildings. The result is a dynamic composition that addresses its urban context in all directions. The external expression of the buildings' structure reflects the internal planning of the apartments within.

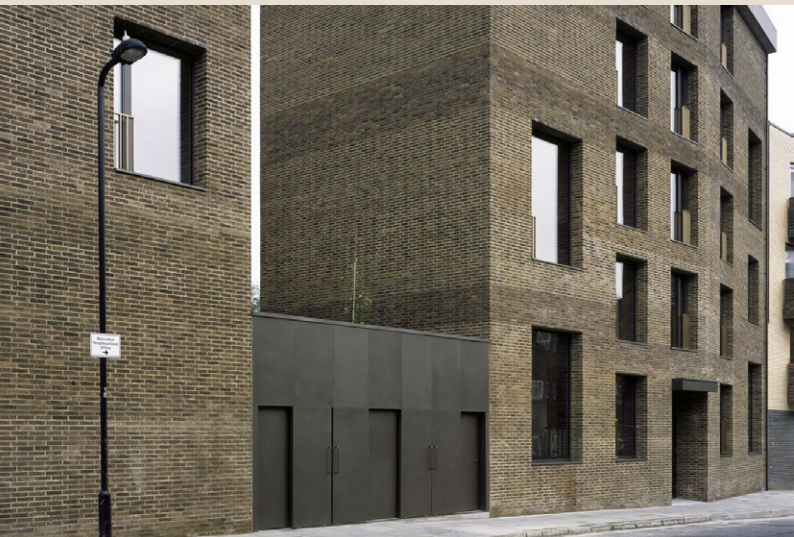
Residential floor plans have a clear concentric arrangement with habitable rooms located at the perimeter, benefitting from increased daylight and ventilation. Bedrooms and living rooms are grouped on alternate facades and a typical floor accommodates six 1 and 2-bedroom apartments, each with dual aspect views made possible by the faceted form. Recessed brick-lined balconies occupy the corners of each volume providing apartments with a sheltered outdoor space. On the upper floors, three-bedroom apartments feature generous roof terraces.



H96 Shepherdless Walk



Jaccaud Zein / 2022



Situated at the corner of Shepherdess Walk and Wenlock Street, the project establishes positive relations with the different historical conditions and formal qualities of the site to propose an unapologetically contemporary project for a terrace of houses and an apartment building with a strong sense of place.

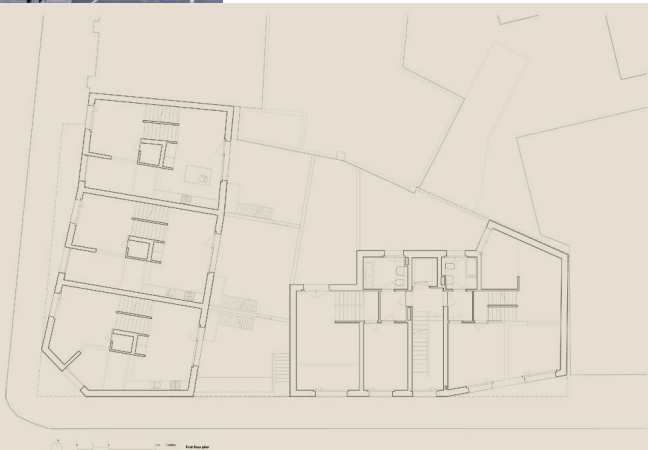
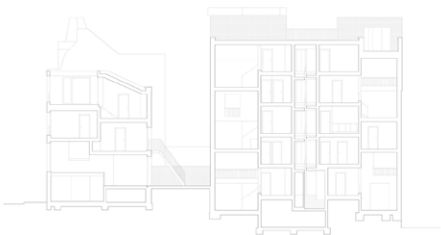
A split-level section was developed in collaboration with Solidspace and has been applied to both houses and apartments. This configuration allows for the juxtaposition of rooms with different usages around double-height connected spaces, offering a sense of spatial generosity and continuity. The complexity of the section is not immediately apparent from the exterior with only hints given by the large-scale windows to the presence of the double height spaces.

Shepherdess Walk has a rich historical heritage of terraced housing and fragments of the continuous Georgian frontages, still visible despite the heavy bomb damage suffered during the Second World War. The project draws on this historical fabric and reinstates three terraced houses on Shepherdess Walk in a contemporary reinterpretation of the type. Gentle variations of the façades enable a subtle closure of the street towards the adjacent park, giving both orientation to the open space from

within the building and clarification of the boundaries of the streetscape. This slight folding echoes the geometry of the adjacent Georgian terrace, reinforcing the historical identity of the street. Facing on to Wenlock Street, the first house folds more sharply asserting its presence towards the south and opening the angle of the site towards a second apartment building. This shift in scale between the two buildings generates a vivid urban juxtaposition that reinforces the presence of the corner in the neighborhood.

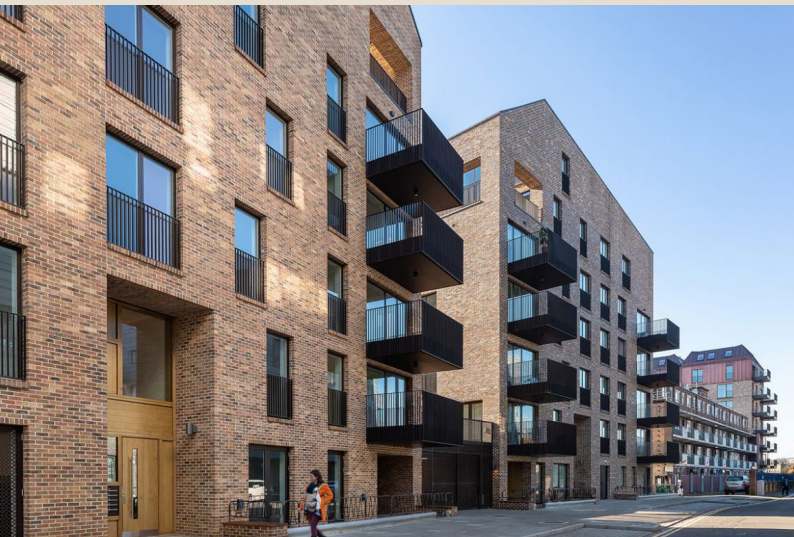


The apartment building rises in scale beyond the houses to stitch the development into the context of bigger scale post-war housing which extend beyond Both buildings are clad in a brick that was chosen to reflect the patinated materiality of the surroundings, once again stitching the development into its context. Slight variations to the pointing of the brickwork allow for a horizontal banding to the apartment building façade, directing the gaze along the depth of the street and marking an articulation in the bulk of the building. Deep window reveals emphasise the threshold between the intimacy of the interior spaces and the street giving a sense of weight and presence to the buildings



Colville Estate

Karakusevic Carson / 2019

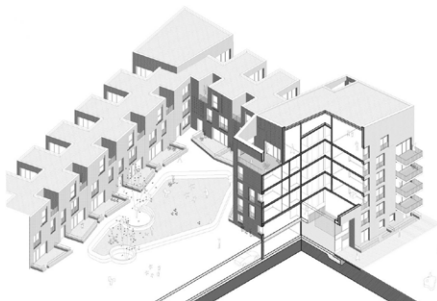


Branch Place is part of the second phase of our wider Colville Estate Masterplan which we have been developing since 2009. Designed in accordance to a Residents Charter and Design Code, the project is the result of a long and active programme of community engagement and provides replacement council homes, new affordable homes, carparking, playable landscapes and local shops.

The project is comprised of two buildings that were conceived together as an urban block that would contribute to a strong and consistent neighbourhood identity. Each is then articulated independently with distinct typologies, contrasting roof forms and variations in brick tone that provide individual character. To the north-west corner of the project is Dorchester House, a 7-storey residential block with retail that features a striking seamed-copper roof and metal balconies that take influence from nearby industrial warehouse buildings. At ground floor where the building addresses a corner junction at the edge of the neighbourhood there is space for a local shop. To the east is Clift House, a courtyard building fronting Branch Place that features a raised landscaped garden with carparking underneath. In response to its different edge conditions, massing is varied.

To the south, the building line is broken down into smaller elements to form a residential

terrace of homes lining Colville Street. Lowering the building heights in this way ensures light is optimised into the shared courtyard space, residential back gardens and terraces. Spacious dwellings wrap around the outdoor communal courtyard, with gated back gardens opening out to a raised landscape element to create an environment which encourages connections between neighbours. A mixed collection of building typologies at Branch Place contributes to the variety of the townscape of the new neighbourhood, but also provides a much-needed mix of dwelling types. The buildings occupy key plots within the masterplan's network of public streets and pathways which improve wayfinding and establish connections to the local area, with an east-west route reinstating the historic Colville Street through the heart of the estate and a set of north-south pathways opening up pedestrian links between Shoreditch Park and the Regent's Canal. Extensive soft landscaping is woven throughout the revitalised estate neighbourhood, with native trees and shrubs improving the ecology of the area, urban climate resilience and the everyday experience of people who live there.



Kingsland road + Primary school

Henley Halebrown / 2021



Located on Kingsland Road, one of Hackney's busy arterial roads on the edge of a conservation area, Hackney New Primary School combines a community-led school with affordable homes and shops at street level. It represents an exemplary approach to hybrid architecture combining different functions without losing the strengths of either the original educational or residential building typologies.

Designed around a cloistered courtyard, the school has an inner-city character. The adjacent residential tower reads as both a landmark for the development as a whole and as a central European-type apartment block with its covered loggia at street level. The buildings' concrete colored with red sand and red granite aggregate together with its red brickwork unify the pair, bringing together their unrelated uses while emphasizing the design of the two buildings as coherent elements of urban design.

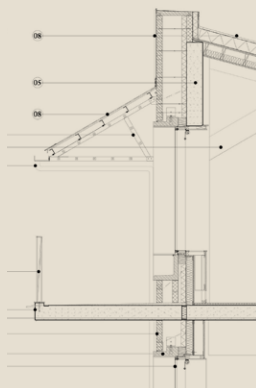
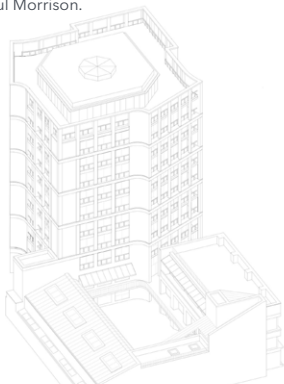
Site. The 11-story residential block protects the 3-story school from noise and fumes along this major thoroughfare. Its compact plan frees up the site for the School and its generous open-air courtyard playground. This space is an important focal point for pupils and staff, engendering a collegiate spirit. It also brings natural light into the School.

The School. The cloistered gallery circulation orientates and organizes the school at

all levels wrapping around the central courtyard. This is covered in canopies that provide shelter and shade while effectively controlling the scale of the School and neighboring buildings for young children. Classrooms, music rooms, the main hall, and administration offices all face the courtyard. They are faced with light ivory glazed bricks selected for their light-reflecting properties. These also introduce color to the outside space.



Generous mezzanines, roof terraces, play spaces, and gardens occur on all levels of the school promoting outdoor teaching, conversations, and exercise throughout the school day. In addition to other semi-covered spaces and deep classroom window recesses, these bring the school's walls to life, allowing pupils to inhabit them as a liminal threshold between formal and informal worlds of indoor and outdoor spaces. The entrance to the school creates the break between the residential tower and the school, an inviting point of arrival with its wildlife-inspired gates designed in collaboration with the artist Paul Morrison. Apartment Building.



165 Kiln place

Peter Barber / 2021



165 Kiln Place Peter Barber 2021

Peter Barber Architects are working on the refurbishment/part demolitions and the design of infill housing within two large post war housing estates in Camden. A series of proposals create new, low rise, intimately scaled streets to improve connectivity across the estates, overlooking of public space and security. Most importantly, the proposals aim to retain the majority of existing homes on the estates, allowing residents and their established community to stay put, refurbishing existing well-loved homes to provide much needed improvements to heating, plumbing and drainage, as well as creating a series of beautiful new streets through the estates. New rows of intimately scaled mews reinforce the edges of public spaces, with new high quality landscaping and removal of existing decks to bring routes through down to street level.



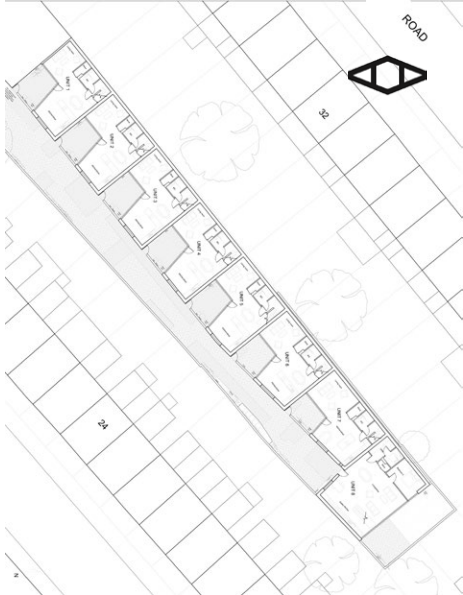
Moray Mews

Peter Barber / 2017



Old London has its fair share of eccentric tucked away backland plots of dilapidated garages and old sheds. The client realised that the site which backed onto or fronted umpteen gardens of the now gentrified neighbourhood, would need an architect of exceptional skill to unlock its value. Client and architect have collaborated on the design and construction of these complex courtyard houses to excellent effect. The result is a terrace of eight courtyard houses laid out along a new intermittently cobbled mews street, which somehow manages to look like it might have been there forever. Each house is entered through a wooden gate, leading to a slightly sunken private courtyard. The front doors to the houses themselves have been given some useful defensible space off the street. They open onto compact open plan living areas. Bedrooms are generally on the first floor level and lead onto roof terraces. All inaccessible roofs are green roofs that add ecological value and improve the roofscape for neighbours.

The terrace of houses alternate between one and two storeys which minimises the impact of the volume of building, with a 'notched' typology used to erode the massing and create dual aspect homes which do not overlook the adjoining neighbours' gardens. This carefully crafted castellated design solution, with its subtle changes of floor levels gives the newly created mews variety and interest.



Vrijdag
09 juni

PROJECTEN

Tate Modern



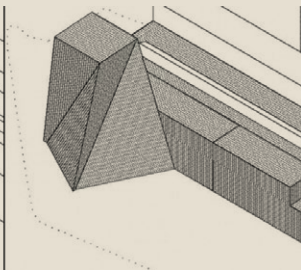
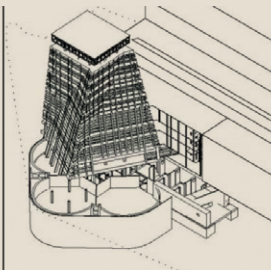
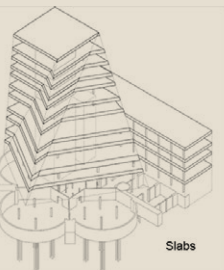
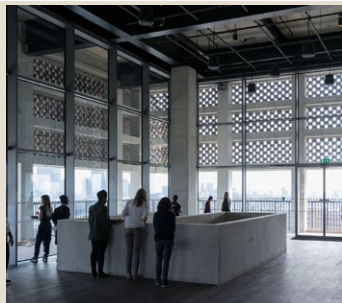
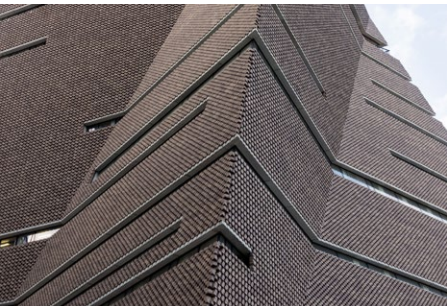
Herzog de Meuron 2000 / 2013



Opening on 17 June 2016, the new Tate Modern will be a model for museums in the 21st century. Designed by internationally renowned architects Herzog & de Meuron, a spectacular new building will add 60% more space and will open up the museum to the area around it. It will be Britain's most important new cultural building for almost 20 years, and will complete the site's transformation into an accessible public forum. Tate Modern changed London when it first opened in 2000. Herzog & de Meuron transformed the derelict Bankside Power Station into a home for the UK's collection of international modern and contemporary art, sparking local regeneration and creating a new landmark on the Thames. The power station's original Boiler House was converted into galleries, learning studios and social spaces, while its Turbine Hall was turned into a huge open space for special commissions and events. Tate Modern quickly became the world's most popular museum of modern art, attracting around 5 million visitors each year - more than double the number for which it was designed - while its collection grew to encompass a huge variety of art from around the world.

2016 marks the next phase in Tate Modern's evolution, with the opening of a new 10-storey building to the south of the Turbine Hall on the site of the power station's former Switch House. The new Switch House building is rooted in the cylindrical

underground Tanks, each measuring over 30 metres across and providing the world's first museum spaces dedicated to live art, installation and film. They form the physical foundations of the Switch House and the conceptual starting point for it, offering new kinds of spaces for a new kind of museum. Above them are three additional floors of world-class galleries with a wide palette of volumes, from intimate small-scale environments to dramatic top-lit spaces. They are complemented by extensive areas dedicated to learning and interpretation, as well as a new restaurant, bar and Members Room, topped with a public terrace offering 360-degree panoramic views of London. A new bridge across the Turbine Hall joins the existing Boiler House galleries on Level 4 to the new Switch House galleries, uniting both sides with the Turbine Hall at its heart.



Newport Street Gallery



Caruso St John / 2017



Newport Street Gallery

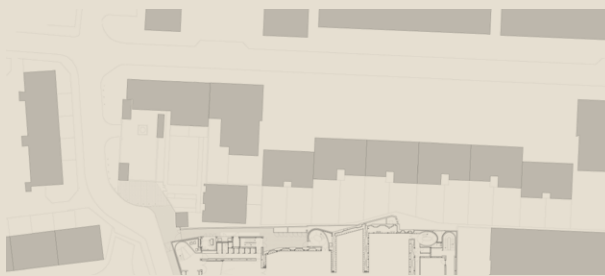
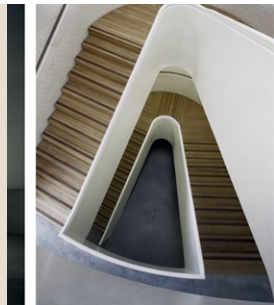
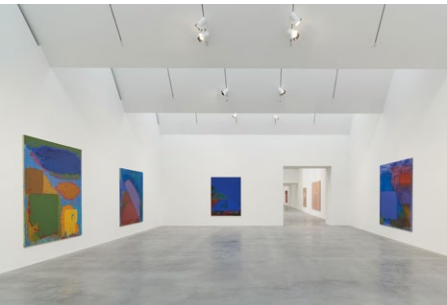
Caruso St John 2017

This private gallery in Vauxhall has involved the conversion of an extraordinary terrace of listed industrial buildings, that were formerly theatre carpentry and scenery painting workshops. The gallery forms the whole length of the street, with the three listed Victorian buildings flanked at either end by new buildings. The ground and upper floors within the five buildings are continuous, allowing them to be used flexibly in many combinations, to accommodate both large and small exhibitions. There are 3 large galleries on each of the two floors, stretching in a line from one end of the building to the other. The two gallery levels are connected by new spiral staircases and a large lift. Along Newport Street and facing to the railway, the unusual proportions of the Victorian workshops, with their groups of low-level windows and high blank walls above, have been continued in the design of the new buildings. The new facades are made with a



hard pale red brick that closely matches the surface of the listed buildings. The five buildings next to each other, all different but obviously related, make a sheer and impressive street elevation.

The scheme includes a restaurant and administrative offices for the gallery. The building shows exhibitions of the client's extensive collection of contemporary art, and is open to the public for free.



32 Page Street

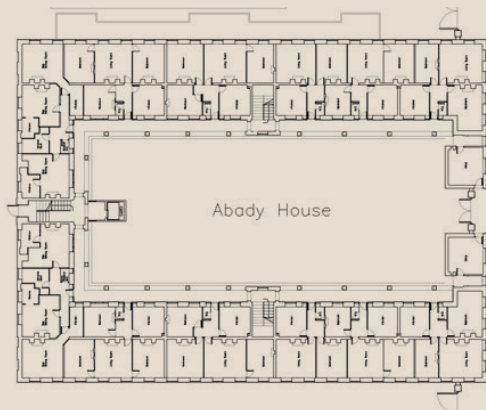
Edwin Lutyens / 1929



The street is notable for its social housing blocks. These are of two phases. The first, facing Regency Street and Page Street were commenced in 1902 and were considered of sufficient significance for the Prince of Wales to ceremonially lay the foundation stone in 1903. They are of red brick, similar in design to the nearby Pimlico Estate developed by the London County Council and the architects were Nathan S. Joseph and Charles James Smithem.

The second phase were designed by Sir Edwin Lutyens who was commissioned as consultant to the Grosvenor Estate, freeholder of the land, who granted a 999-year lease to Westminster and donated £120,000 towards the cost, provided the site was used for "housing for the working class," as part of the Westminster Housing Scheme. The flats have a conventional tenement plan and have striking and unusual chess-board facades of rectangles in buff-grey brick and rendered panels, covering the entirety of their outer facades. Accessed by balconies to the courtyard elevations, in the manner of much social housing of the period, the blocks were built in 1928-30 and front much of the western end of Page Street. The U-shaped internal courtyards face Page Street on the N side but are turned away from the street on the S side. The courtyards are narrower than most of those of London County Council blocks of the period, something which was

partly mitigated by the partial demolition of Tothill and Rogers Houses in about 1970, due to war damage, which created a recreational space. As a result of this partial demolition the remaining Lutyens blocks and their lodges and gates were all Listed as early as 1970, when protection of social housing scheme was highly unusual. The landscaped areas are entered through wrought iron gates beside classical pavilion lodges, in typical Lutyens style; the lodges are in Portland stone with grey-buff brick under pyramidal roofs and were formerly small shops and a management office, but are now in a variety of uses. The estate combines an unusual mixture of balcony access tenement architecture and the Lutyens detailing more often associated with the architect's country house architecture. It was Lutyen's only social housing design.



Elephant Park

Mc Creanor Lavington / 2017



Elephant Park

South Gardens, Elephant Park

The first phase of a major regeneration project in Elephant and Castle to replace the former Heygate Estate. The new high-quality neighbourhood leads the way, not only with its sustainable credentials but also in its design and meticulous use of materials to create a fitting and timeless neighbourhood for generations to come.

High-quality Neighbourhood

The scheme creates a distinctive neighbourhood set across three building plots connected by a new public realm and centred around maturely landscaped courtyards. The buildings vary from terraces of sustainable townhouses, mansion blocks of seven to ten storeys and a sixteen-storey tower. They are executed in blends of five different bricks. The balconies take a variety of forms including ingeniously folded within Victoria bays. The general effect is playful, theatrical and decorative.

Ultra-energy Efficient Living

The Elephant park masterplan aims to be a climate positive development. Within South Gardens there is a terrace of fifteen ultra-energy efficient town houses called

Mc Creanor Lavington 2017

95 Peckham road



Peter Barber architects / 2019



Peter Barber Architects has built a tenement-style housing block at 95 Peckham Road in London that steps back from the street to create numerous, south-facing roof terraces. Built alongside a main road in south London, 95 Peckham Road contains 33 homes in a six-storey, pale-brick housing block alongside the road with lower rise maisonettes arranged around a communal courtyard at the rear.

Peter Barber Architects describes the road-side block, which was photographed by Morley von Sternberg, as an evolution of the traditional tenement block.

"Tenement style mansion buildings tend to have an intimate number of apartments per floor, are often arranged with a degree of verticality, and often have quite picturesque architecture - or at least these are some of the characteristics we have carried through in the design of 95 Peckham Road," explained Phil Hamilton, director at Peter Barber Architects. "Perhaps the difference or enhancement is that 95 Peckham Road is also designed primarily as street based housing," Hamilton told Dezeen. "It has multiple private front doors along the pavement edge, activating the public space, and multiple courtyard gardens, balconies and roof terraces on each floor providing generous private amenity for each of the apartments and allowing the occupants to further colour the building's appearance."

The building's street facade has a ziggurat form that steps back from the road to give each apartment a large outdoor terrace. "The ziggurat form articulates the massing and steps the building back as the building rises, stepping the apartments and maisonettes further from the road, but also creating good sized south facing roof terraces for each home," said Hamilton.



"We hope that the residents will make good use of the roof terraces and courtyards, perhaps filling them with growies, plants, pergolas, umbrellas, stuff - if this happens, the building character will continue to evolve as residents occupy their space, enlivening the facades, adding to the personality of the building, further enriching the connection between the building and its setting."

A row of courtyard maisonettes with front courtyards facing the street occupy the lower-two levels of the block.



Employment Academy

Peter Barber Architects / 2013



Employment Academy

Peter Barber Architects 2013

London studio Peter Barber Architects has added an L-shaped wing to an Arts & Crafts-style building in south-east London to create an advice and training centre for unemployed people

The new two-storey brick structure extends from the rear of the early twentieth-century offices of the Poor Law Guardians of Southwark, forming a quadrangle of new and old buildings around a paved courtyard.

Peter Barber Architects specified a sandy coloured brickwork for the construction of the new wing, setting it apart from the red brick and stone facades that have been restored as part of the renovation. To complement the turrets and other decorative elements of the Arts & Crafts architecture, the studio added a three-storey periscope-shaped tower to the north-east corner of the complex.

There's also a semi-circular wall recess with a half-dome roof, known as an exedra, framing one end of the central courtyard.

Balconies and doorways reveal the thickness of the new walls. Meanwhile, windows on some of the existing facades have been relocated, made visible by the mixture of new

and aged bricks.

The architects carried out a full renovation of the old offices, which now accommodate the administration facilities of the employment agency, while the new buildings provide the training centre.

A community cafe is positioned along the eastern facade and can be accessed directly from the adjacent Havil Street.



PROPOSED SECTION AA IN EAST COURTYARD ELEVATION

Zaterdag
10 juni

PROJECTEN

Sir John Soane Museum



Sir John Soane / 1813; Caruso St John / 2012



Sir John Soane's Museum is a house museum, located next to Lincoln's Inn Fields in Holborn, London, which was formerly the home of neo-classical architect John Soane. It holds many drawings and architectural models of Soane's projects and a large collection of paintings, sculptures, drawings, and antiquities that he acquired over many years. The museum was established during Soane's own lifetime by a Private Act of Parliament in 1833, which took effect on his death in 1837. Soane engaged in this lengthy parliamentary campaign in order to disinherit his son, whom he disliked intensely. The act stipulated that on Soane's death, his house and collections would pass into the care of a board of trustees acting on behalf of the nation, and that they would be preserved as nearly as possible exactly in the state they were at his death. The museum's trustees remained completely independent, relying only on Soane's original endowment, until 1947. Since then, the museum has received an annual Grant-in-Aid from the British Government via the Department for Digital, Culture, Media and Sport. From 1988 onwards, a programme of restoration was carried out, with spaces such as the drawing rooms, picture room, study and dressing room, picture room recess and others, restored to their original colour schemes and in most cases having their original sequences of objects reinstated.

The Marshall Building

Grafton Architects / 2020

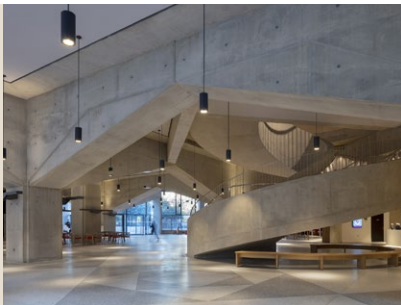


In 2016 Grafton Architects were selected as winners of an international competition to design a new university building for London School of Economics and Political Science in Lincoln's Inn Fields.

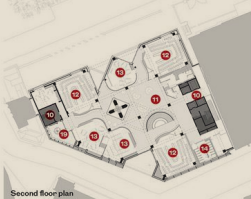
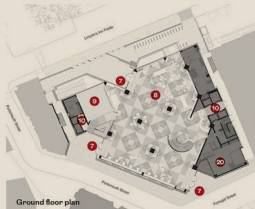
The building is a major new development for LSE, establishing a new presence for the university on Lincoln's Inn Fields as part of their campus in the heart of London. Situated on the 'shoreline' between the formal setting of the fields to the north and a more intricate urban grain to the south, the building form adjusts to this context, maintaining a unified expression onto Lincoln's Inn Fields while adapting to the geometry of the site and the more fractured street pattern to the south. Facing the Fields, the lower levels form a datum clad in Portland stone. The façade is more open towards the sky, with screens and fins profiled to reflect sunlight and provide shading from the west. To the south, the facades are modelled to balance shading and daylight and create connections to Sheffield Street and to John Watkins Plaza. Entrances, screened terrace gardens, solid gables, and a regular rhythm of windows come together to form a unified but dynamic form.

At approximately 18,000m² the building houses lecture theatres, informal study spaces, academic offices, music rehearsal and arts facilities, squash courts and a 20mx35m

sports hall. To accommodate this range of uses a rotating structure was developed to creatively address the need to transfer from the smaller spans at the upper levels, to the ever increasing spans required at ground and lower ground levels. This led to a weave of 'tree like' columns and beams which direct the forces of gravity to the ground, through the increasing outward spread of tapered diagonal 'branches'. Under these tree branches at the ground floor a new social space for the university is created - 'the Great Hall'. Conceived as a covered piazza with a sloping terrazzo floor it allows level access at all three entrances. Lecture theatres and classrooms at the first and second levels are gathered around an open student commons - forming a grand 'piano nobile'. The walls of these spaces are gently curved to flow under and around the structural 'branches' and columns. Lined with acoustically absorbent timber panelling these walls integrate benches and desks for informal study.



- 1 Sports Hall
- 2 Squash courts
- 3 Changing areas
- 4 Music rooms
- 5 Gym
- 6 Bike store/ramp
- 7 Male entrance
- 8 Great Hall
- 9 Dance studio
- 10 Lifts
- 11 Student Commons
- 12 Horizontal lecture
- 13 Classroom
- 14 WCs
- 15 Atrium
- 16 Meeting room
- 17 Student study space
- 18 Academic offices
- 19 Exterior terrace
- 20 Plant area



Saw Swee Hock Centre

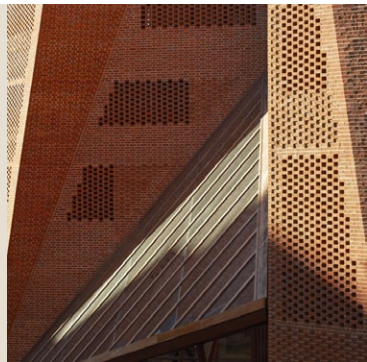
O'Donnell Tuomey / 2013



Street Life - within and without the building.

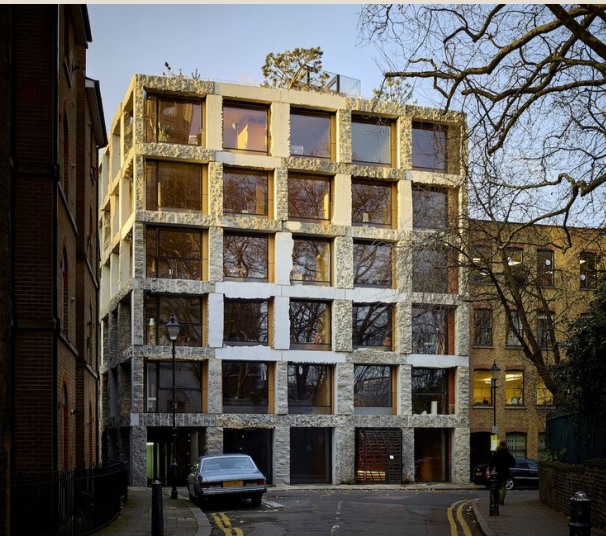
The site is located at the knuckle-point convergence of the network of narrow streets that characterise the LSE city centre campus. The public space at the threshold of the Student Union on axis with St Clement's Lane, creates a place of exchange; a spatial bowtie that intertwines circulation routes, splices visual connections between internal and external movement, and pulls pedestrian street life into and up the building. We have developed a site specific sculptural concept for the architectural design. The folded, chamfered, canted and faceted façade operates with respect to the Rights of Light Envelope and is tailored in response to specific lines of sight along approaching vistas and from street corner perspectives. The surface of the brick skin is cut out along fold lines to form large areas of transparent glazing framing views in and out from street to room. Like a Japanese puzzle, our design is carefully assembled to make one coherent volume from a complex set of interdependent component parts. Our analysis of the context has uniquely influenced the first principles of the design approach. Embodiment - Life in the Lively Form. The building is designed to embody the dynamic character of a contemporary Student Union. The complex geometries of the site provided a starting point for an unconventional arrangement of irregular floor plates,

each one particular to its function and each working into the next by an intricate system of trapezoidal spatial configuration. Space flows freely in horizontal plan and vertical section, with stairs gently twisting and slowly turning to create a variety of diagonal break-out spaces at landings and crossings throughout the building. Brick Basket - New into Old. London is a city of bricks. The existing buildings on and adjacent to the site are built in bricks of varied and lively hue. Our design relates to the resilient characteristic of the city's architecture with familiar materials made strange. The exterior walls are clad with bricks, used in a new way, with each brick offset from the next in an open work pattern, wrapping the walls in a permeable blanket that will create dappled daylight in particular spaces and, at night, when all the lights are on inside, the building will be seen from the streets like a glowing lattice lantern.



15 Clerkenwell Close

Groupwork Architects / 2017



The brief began with a requirement for a loose fit building able to accommodate apartments and offices/studios across column free floors. Enough time was available to investigate context and a number of possible solutions for a replacement building that would sit within the all but vanished boundaries of an C11th limestone Norman abbey. One able to integrate, extract and perhaps make new a broader and better sense of context than that now dominated by late C20th pastiche.

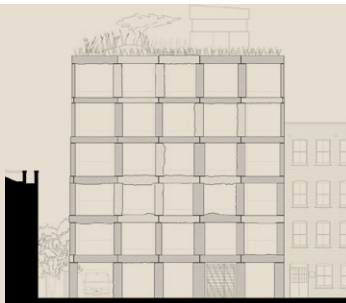
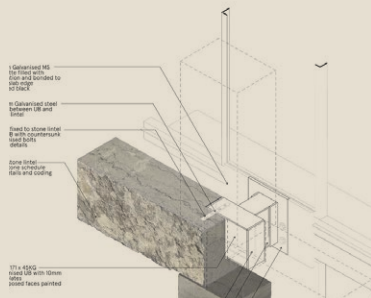
Originally built by Baron Jordan Briset, the abbey was expanded and remodelled until its C16th dissolution precipitated a gradual erosion through subdivision and conversion into grand houses for the newly protestant barons. Oliver Cromwell replacing them with a new home on the Close before the restoration saw yet further subdivision into smaller rented properties that by the C19th briefly housed Marx and Lenin. Lastly and ignominiously a furniture sales room occupied the then still intact abbey kitchens and dining hall before fire and the 1970's left only a few stones and the road layout as a memory of the abbey enclave.

As the Normans discovered and introduced to this country, limestone, when kept freshly wet from the quarry remains soft enough to more easily carve before calcifying for strong fortifications, initially helpful in successfully establishing conquests before being



employed for religious and buildings of state. For arguably better weathering, fire and structural integrity that knowledge and skill of combining material and structure to help drive and give form to the architecture has somewhat been lost with the ubiquitous layering of cladding over frame.

Using quarry found finishes, part carved and abandoned stone columns, revealed cloisters and mosaic floors 15 Clerkenwell Close at first alludes to a local archaeology, but also raises questions on our architectural heritage and its responsibility within a broader culture. Reminding us the literacy of the built environment is based on understanding and disseminating through building the poetic possibilities inherent within the structural and aesthetic qualities of all materials available that make up the vocabulary of all architectural languages.



Ely Court

Alison Brooks / 2016



Ely Court Alison Brooks 2016

Text description provided by the architects. Ely Court is a 44-dwelling mixed-tenure regeneration scheme in London's South Kilburn Estate. The scheme demonstrates the ability of a Local Authority to lead the process of enlightened city building, by commissioning and delivering housing of the highest calibre to integrate previously segregated communities.

Ely Court forms part of Phase 1b of the South Kilburn Estate Regeneration masterplan, a result of Brent's rolling programme of invited design competitions for each phase. The scheme is the product of a collaboration for two sites within Phase 1b. ABA was invited by Lifschutz Davidson Sandilands to design 44 dwellings on the Ely Court site, while LDS designed 144 units on the Cambridge and Wells site to the northeast.

Turnmill

Piercy & Company / 2015



Work has completed on architect Piercy&Company's new building, Turnmill, for developer Derwent London. The building sits on a prominent corner site in London's Clerkenwell Green Conservation Area and provides over 70,500 sq ft of high quality office space with two large restaurant units on the ground floor and basement. 63 Clerkenwell Road was built in the 1860s as a stable for the adjacent railway. More recently it had been used as office studios, a nightclub, a gym and restaurant. Originally, Derwent London commissioned Piercy&Company to refurbish the existing building, seeking to improve both the ground floor relationship with the street and the quality of internal spaces. Planning permission for this scheme was granted in 2007, but detailed design revealed a series of complex and costly issues with the existing structure which would have led to severely compromised spaces. A new build scheme offered a significant improvement to the public realm and also much better volume and light to the office floors.

Turnmill draws inspiration from the historic fabric of Clerkenwell and its present day incarnation as the centre of London's creative media industries. The curved plan form is a direct response to the movement of people around the busy site which is set to intensify as Farringdon Crossrail opens in 2018. Clerkenwell's quintessential robust



yet refined warehouse buildings provide a guiding template, while the concept is inspired by Barbara Hepworth's renowned sculpture 'Curved Form Delphi' comparing the vernacular of ancient and modern Greece. The skin on the outside of Hepworth's sculpture is textured and articulated, yet inside it is pure white and carved from the overall form.

The new building successfully negotiates the complex relationship between new and old, referencing the historic and the contemporary. This is most clearly demonstrated by the brick façade which is both sensitive to its context and visually striking. Handmade bricks were sourced from Petersen Tegl in Denmark in three bespoke shades, developed to be sympathetic to the neighbouring Grade 1 listed Sessions House.

